

ENTERTAINMENT

Technique • Friday, September 1, 2000

Crossword Puzzle!

Bored in class? Itching to exercise your mind-boggling vocabulary? Our new feature is right up your alley. **Page 26**

Just play it loud, ok?

This week we've got six (count 'em, six!) CD reviews for your inspection. Look, listen, and love them all.

'Art of War' delivers nothing but paint-by-numbers action

By Alan Back
Has trouble drawing stick people

MPAA Rating: R

Starring: Wesley Snipes, Anne Archer, Maury Chaykin, Marie Matiko

Director: Christian Duguay

Studio: Morgan Creek Films

Running Time: 117 minutes

Rating: ★★

War is hell. *The Art of War* just feels like it.

If you're pressed for time, stop reading now and stay away from any theater showing this film, which manages to commit just about every action-movie atrocity known to man.

The story—or what passes for it—centers on Neil Shaw (Wesley Snipes), the pointman of a top-secret covert operations team working for the United Nations. Whenever a country's leaders start to act against the international community, Shaw

is sent in to change their minds any way he sees fit. Spying? No problem. Wiretapping? Fair game. Blackmail? He can swing that, too.

"How do you give a medal to somebody who doesn't exist for something that didn't happen?"

UN Secretary-General Douglas Thomas (Donald Sutherland), *The Art of War*

Murder, however, is out of bounds—or is it? When the Chinese ambassador catches a bullet just before a free-trade agreement with his country is to be signed, Shaw suddenly

becomes Public Enemy Number One. He finds himself cut off from the rest of his team, with authorities from both sides of the Pacific after him, as he races to find the truth before the situation explodes into an all-out war.

Now, where to begin?

Mistake #1: cannibalizing a string of movies to assemble the plot. "The Fugitive," "U.S. Marshals" and "Mission: Impossible" are shoved through the meat grinder, with bits of "Lethal Weapon" ("I'm too f---in' old for this," says Maury Chaykin, playing an irritating FBI agent) and "White Men Can't Jump" thrown in for no good reason. One look at Shaw's partner Bly (Michael Biehn) on the basketball court is almost enough to make Woody Harrelson seem like a good actor by comparison.

Mistake #2: substituting eye

See *Art of War*, page 28



By Jan Thijs / FILMLINE INTERNATIONAL INC.

United Nations operative Neil Shaw (Wesley Snipes) struggles to clear his name and save his life in *The Art of War*. If only he had fought for a better script...



By Steve Gullick / ATLANTIC

Elastica's new release, *Menace*, is pure British punk. Though lead singer Justine Frischmann's lyrics are often overpowered, the album is worth a listen.

Elastica bounces back

By Jon Kaye
"I want to review a CD that sucks."

Artist: Elastica

Album: *Menace*

Genre: Rock

Label: Atlantic Records

Tracks: 13

Rating: ★★☆☆

Without a full-length album since their self-titled 1995 release, the British punk group Elastica had become associated almost exclusively with their cut "Connection." With an edgy, spirited sound, the group forged a name for itself, but an unfortunate lack of top 40 songs made them a one-hit wonder.

However, after a five-year sabbatical, the band has finally released the full-length *Menace*. Like its 1995 predecessor, *Menace* is pure British punk. Employing aggressive guitar riffs and a harsh blend of samples, Elastica creates a powerful listening experience unlike virtually any other group, but while the album is

sure to please, it is too esoterically punk to ever gain mainstream listenership.

Elastica startles the listener with their first cut, "Mad Dog God Dam." The song opens with an elaborate pattern of dogs barking, which lead singer Justine Frischmann said "came from one of those kids' keyboards." She observes that what started as an attempt to learn the sequencing application, Cubase, led to the first cut on the album.

The surreal chorus of synthesized dogs blends smoothly into an assertive techno beat. Top that with Frischmann's curiously motivating lyrics, and you end up with a song that is not only an inspired piece of palindromic blasphemy, but a truly inspired piece of art.

The album continues in the style of true British punk. The guitar is fast and aggressive, the singing so bold that it borders on screaming, and the sequencing so original that

See *Elastica*, page 33

New international DVD version of 'The Professional' shown as director intended

By Jayson Webrend
Just gave the editor the digits

Movie: Originally released as *The Professional* in the United States, the movie *Leon* has stood as the hallmark of hit man action films. From the very first scene, you are introduced to the titular Leon, an excellent Italian cleaner (a.k.a. hit man).

Leon (Jean Reno) lives in solitude drinking milk, watering his plant, and killing strangers for money until life delivers him a partner. Mathilda (Natalie Portman) is left homeless and alone after a brutal attack on her family by corrupt DEA officer Stansfield (Gary Oldman) and in desperation, she takes up with Leon and tries to learn his trade to avenge her little brother.

Soon a bond forms between the two unlikely partners and Leon learns that there is more to life than just comfortable routine. While at its core it is an action movie, what really drives this film is the wonderful character interaction and development. Leon and Mathilda come off as real people that you can't help but care about.

Oldman also pulls overtime making Stansfield genuinely disturbing through his drug-induced frenzies. Mixing fascinating characters with riveting action sequences, *Leon: The Professional* manages to avoid becoming a waste of stereotypical characters and worthless explosions.

Video: As a long-time supporter of all things widescreen, I really enjoyed the 2.35:1 aspect ratio included in this cut of the film. For a somewhat older title, I was expecting to see a little grain and the occasional scratch or maybe even some softness in the image.

Fortunately, this DVD had none of those problems. The image itself was crystal clear—razor sharpness combined with a clean print made for a very nice presentation. Black

levels blended well with the letter-box bars and many of the other colors came off as impressively vibrant.

The only complaint I have (and a minor one at that) was that the actors' skin tones came off as a little bit red. It wasn't enough to be terribly distracting but I noticed it more at the beginning of the film rather than later. Overall, a clean and clear image is delivered. For any HDTV users, the film is presented in anamorphic.

Audio: Originally this movie was released with just the standard (at

no point did I actually recall hearing the rear surrounds kick in. If they did, it was very subtle and not really much in terms of sound separation. Altogether, the sound mix is solid, but won't stand out in your collection.

Extras: The most important extra on this disc by far is the inclusion of the "international" version of this movie. When this movie was put up for theatrical release in America, 24 minutes were deemed inappropriate for audiences. This DVD puts these scenes back in so you can finally see the movie as the director intended. Most of the scenes deal with the growing relationship between Leon and Mathilda. Apparently Mathilda's affection for Leon went a little further than the previous release of the movie would lead one to expect. I applaud the additions and believe they are a valuable addition to the film.

Next up is a section for the international ad campaign. It shows various movie posters from around the world. Another nice bonus is an isolated music score. By selecting this option, you can listen to nothing but the movie's music for the whole feature. Considering how good the score is, I found this a real treat.

After that comes a grouping of talent files—these detail the primary actors' and director's previous achievements and filmographies. Last is the theatrical trailers section. Here you unfortunately get only one trailer of Leon, but two other trailers of the director's other films (*The Big Blue* and *The Messenger: The Story of Joan of Arc*).

Not a bad batch of extras, especially when coupled with such a good image transfer and decent sound mix. It comes as no surprise that this film is regarded so highly. It's not often you see an action film with more character development than a character's name and ability to kill people.

It's not often you see an action film with more character development than a character's name and ability to kill people.

the time) Dolby Surround audio mix. This new DVD proudly proclaimed digitally remastered audio, bringing it up to a full 5.1 mix. As a general rule of thumb, any movie that is remastered into 5.1 usually doesn't come up to much more than Dolby Surround with occasional music in the rear speakers. Sadly, Leon falls into this category.

Now, that isn't to say that the sound mix isn't good. The LFE (Low Frequency Effects) channel was incredibly active through the soundtrack. In fact, you heard the bass more in the music than even the biggest explosions.

As far as directionality, the sound stays almost entirely in the front sound stage. The center channel gets most of the attention with the occasional gunshot zipping along into one of the front surround speakers. At

By Kit FitzSimons
[Ed. note—Kit rocks!]

ACROSS

1. Not quite passing
4. E-_____ (Net shop)
7. Tardy
11. Attire
13. Philosopher Tzu
14. Opera ditty
15. Interrogation technique (3 wds)
18. The full range (3 wds)
19. “Masher!”
20. Lifeguard must-know (abbr)
22. Draw a bead on (2 wds)
24. Hee-_____
27. Space bar neighbors
29. “*Je ne* think so *pas*!”
30. Couch
31. Suffix for cosmo
32. Received
33. Teensy
34. Fairy tale start
35. Collie’s call

36. Not now
37. “It’s a mouse!”
38. Ordered delivery (2 wds)
40. Mined find
41. Main rice cake ingredient?
42. Lease
44. Current girlfriend’s worry (4 wds)
50. 30 ACROSS, e.g.
51. Sam-_____ (hyph)
52. Water closets
53. Old clucks?
54. Caustic base in old soap
55. Nobel prize?

DOWN

1. Easter morn find
2. Distant
3. Nottingham notable (2 wds)
4. Crockett or Boone activity (3 wds)
5. Congruent triangle reason (abbr)
6. Common lead up to “I quit!” (4 wds)
7. CA boys in blue (abbr)

8. (We) exist
9. Nervous twitch
10. Use one’s mouth
12. Ham sandwich alternative (abbr)
16. Mauna _____
17. College prep test
20. Open boat for one
21. Olden-time smoother
23. Old Bond player
24. Old Toyota jingle (3 wds)
25. Post meaning
26. Batman’s surname
28. Jean d’Arc, e.g. (abbr)
30. Use a 50 ACROSS
38. Be sick
39. Matrix character
41. Boats’ sterns
43. Oilers’ org. (abbr)
44. Overalls slogan opener
45. Last name in denim
46. Roseanne’s TV hubby
47. Blooming month
48. Word following an or cat
49. Jet

Crossword Puzzle Smokescreen

For answers, turn to page 33.

1	2	3			4	5	6		7	8	9	10
11			12		13				14			
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31					32				33			
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53					54					55		

The crossword puzzle you see here is a new feature for the Entertainment section. The editor-chick can’t remember a time when the Technique ever had a crossword puzzle, and so she’s very excited (to say the least). So do you like it, dear reader? Now you’ve got something to do during class each Friday. Email entertainment@technique.gatech.edu with comments!

GIVE
ANOTHER BIRTHDAY,
ANOTHER DATE,
ANOTHER DANCE,
ANOTHER LAUGH,
ANOTHER HUG,
ANOTHER
CHANCE.

PLEASE
GIVE
BLOOD.



This space provided as a public service by *The Technique*.

Taproot's album a 'Gift' to listeners

By Nick Maser
Yay, it's a new guy!

Artist: Taproot
Album: *Gift*
Genre: Rock
Label: Velvet Hammer Music / Atlantic Recording Corporation
Tracks: 12
Length: 43:24
Rating: ★★★★★

Throughout the history of modern music, Michigan has been a prime location for new innovative sounds such as the Motown revolution, the 90's rap/rock sounds of Kid Rock and Eminem, and—even more currently—the newfangled intense tracks of Taproot.

Taproot was first formed in Ann Arbor, Michigan in late-1997 by four guys with a simple desire to change the current face and sound of rock. The band consists of singer Stephen Richards, lead guitarist Mike DeWolf, bassist Phil Lipscomb, and Jarrod Montague on drums. Upon first glance at the record, one might wonder about the derivation of the name Taproot. Apparently, the word was discovered by DeWolf while flipping through a thesaurus in search of a name for the band.

The word "taproot" seems to be appropriate—it is defined as the central element or position in a line of growth or development, which explicitly captures the objective of

the band. The creative lyrics and innovative method of singing by Richards, reminiscent of Chino Moreno of the Deftones and Aaron Lewis of Staind, combined with the powerful riffs on guitar and thought-provoking style make for an interesting *Gift*.

Early on, the band gained recognition in many Ann Arbor and Detroit clubs as they attempted to play everywhere that they possibly could to get their name out. The band attained virtually its entire fan base and reputation from people seeing them live in concert, and by word

Gift is a diverse collection of tight beats and aggressive grooves.

of mouth from these people. Obviously, Taproot gained sufficient recognition to be invited to perform as an act in the Ozzfest 2000 tour, featuring other established artists in similar genres of music such as Ozzy Osbourne, the Deftones, Incubus, and Pantera.

Upon first listening to *Gift*, and as soon as the first track "Smile" hits the eardrums, one begins to feel the passionate, riff-driven sounds de-

fining Taproot. In addition to the intense riffs and deep bass, the lyrical content of "Smile" provides a promotion of individuality in a person. The second track, "Again and Again," features Richards singing a catchy chorus about regaining control of your life. These vocals along with the distorted power chords of the guitar create a track that could potentially see some radio play this coming fall.

The eighth track, "I," is a song with a more mellow guitar introduction in which Richards expresses his feelings about himself and his current situations. The song then explodes into the chorus and distorted guitar, in which he continues with how he feels about himself and how to improve on his life.

Richards' vocals are really showcased on "Mirror's Reflection" as he ventures from rapping to singing to screaming. "Mirror's Reflection" is a song that expresses the belief that people need to think twice about disliking others, and need to look into the mirror, as they may possess similar traits.

The eleventh track, "Comeback," features innovative sounds and distortions of every instrument, in which an aura is created and established, similar to one obtained from the group Korn. The final track, "Impact," contains lyrics that discuss Taproot's intentions for the CD as they present their *Gift* which will, as the song states, "make an impact on lives...and leave an etched memory forever."

The only aspect that the album appears to be lacking is more lyrical diversity, as the majority of the songs have a main verse, followed by a chorus, followed by a repeat of the main verse, and a final round of the chorus. But the positives of the musical content on this album far outweigh this one negative.

Domineering guitar riffs and eerie, intriguing vocals fill *Gift* with a diverse collection of tight beats and aggressive grooves, making this CD one that needs to be a part of the collection of every fan of aggressive rock. Hopefully for Taproot, the Ozzfest 2000 tour and the release of *Gift*, with its intelligent lyrics and dominant guitar, will make them part of the new music revolution and a household name, rather than keeping them as simply an energetic club band from Ann Arbor.

Take a long swim in the 'Tide' with Sunny Day Real Estate



By F. Scott Schafer / TIME BOMB RECORDINGS

Sunny Day Real Estate's release, *The Rising Tide*, floods the listener with surprisingly enticing lyrics combined with well-written music.

By Jonathan Purvis
Didn't give me a tagline...doh!

Artist: Sunny Day Real Estate
Album: *The Rising Tide*
Genre: Rock / Pop
Label: BMG/Time Bomb Recordings
Tracks: 11
Rating: ★★★★★

The Rising Tide ranks easily as one of the best albums released this year. From the opening power of "Killed By An Angel" to the cryptic poetry of "Faces In Disguise", few bands release music this emotional and this potent, and yet Sunny Day Real Estate has continued to do so.

Since rejoining in 1997, Sunny Day Real Estate has kept their pioneering sound alive and evolved into something even more. *How it Feels to be Something On* started the spirit up and running again, and *The Ris-*

ing Tide takes it to a new level. The band has come back with a tighter, more progressive sound—imagine taking a great band and having them sound even better. The impressive lyrics behind every song are the standout of the album. It has been a while since the lyrics on an album pulled me in. Prior to listening to the album, I read through the booklet and was in awe of the beauty produced in writing alone.

Jeremy Enigk and Dan Hoerner split the responsibilities on *The Rising Tide*. The words are often overlooked in today's arena of music, and hopefully the poetry set forth by Hoerner and

Enigk will be seen by others, and carried on. With noise and jibber such as Bush and Stroke 9, it would be a welcome site.

"Killed by an Angel" instantly pulls you into *The Rising Tide*.

See *Sunny Day*, page 28



By Ed Smith / ATLANTIC

Stephen Richards, Phil Lipscomb, Jarrod Montague, and Mike DeWolf comprise Taproot, a band with a *Gift* for guitar riffs and intriguing vocals.

join the technique. why? because we rock. Like we rock my world. Come here our random cd mixes. dance. laugh. eat pizza. see carter's hat. his "deadline hat". come miss wax rat. come see christina's new computer. it is very pretty, we are having a naming contest so send in your suggestions to ads@technique.gatech.edu. Come see chris make up random "rules" for ed board, just because he can. or he thinks he can. come spend some time in the cubical of love, or test your luck in the turny thing of makeoutdom in the darkroom.

what is that mooing? alan is harassing cows. he really should be doing that the cubicle or turny thing instead of the blueprint office.

sarah rocks my world because she rides her bike and she still talks to me even.

when she doesn't need something from me, like the hooverer.
i have classes in the love building, not to be confused with the cubicle of love.
you should write jen a letter for the opinion section.
find a cheap ticket to austin.

teach me polymers. answer a cell phone. eat at el amigo and soothe my feelings. nancy is awesome. along with adam, adam toner, that makes my life good.

This week on the
GT Cable Network

By *Rebekah Bardwell*
GTCN Correspondant

This week on *Flava 101*, Jama-
ra hangs out at Marvelous En-
terprises Artist Development
Center and gives you a behind-
the-scenes look at what artists
go through to prepare for tours
and promotions. Jamara learns
what it takes, both physically and
mentally, to be an artist.
And don't miss "The Best Of
Phat Videos." Matt checks out
two summer camps at Georgia
Tech and shows you how to save
money by shopping at the thrift
store—plus much more.
Flava 101 runs Mondays at 3
and 7PM and Thursdays at 7PM,
and *Phat Videos* runs Mondays
at 3:30 and 7:30PM and Thurs-
days at 7:30PM on Channel 21.

Sunny from page 27

The song starts with building drums
and then the guitars kick in. Hoe-
rner and Enigk are both amazing
guitarists, but Enigk's vocal talents
really carry the song
Enigk has a unique voice—al-
most British sounding, and people
have often confused him as being
British. "Killed by an Angel" talks
of the artificial nature of feelings
today, and how who a person is
often comes from the medication
they take. "It's never how you feel,
it comes in a bottle"—a powerful
message for the medicated country
we have evolved into.
The album continues with great
songs such as "The Ocean" and
"Tearing in My Heart." The guitar
is soft when it needs to be, heavy
when the song demands. Perhaps
my favorite song on *The Rising Tide*
is "Faces in Disguise." The song
starts off with a soft string arrange-

ment accompanied with an under-
lying keyboard track. It is simple,
yet grand. The drums fade into ex-
istence and Enigk starts with his
powerful vocals. The beauty of this
song is indescribable. The combi-
nation of Sunny Day Real Estate
with a full string accompaniment is
beyond words.
The Rising Tide has 11 great songs
in it. They all relate, yet carry on
their own feel and sound. The defi-
nition of a great album is not just a
collection of songs, but songs that
intertwine and keep a general feel
and emotion going. Sunny Day Real
Estate has accomplished just that.
The Rising Tide embodies what good
music is today. I can only hope it
gets the praise it deserves and Sun-
ny Day Real Estate continues on
the tradition.
*If you love music and want to listen to
CDs that might be just as good as the
one just reviewed, all you have to do is
join the Entertainment staff! Email
entertainment@technique.gatech.edu.*

Art of War from page 25

candy for acting ability. Marie Ma-
tiko plays a UN interpreter who
becomes Shaw's reluctant ally in his
efforts to clear his name. She may
look the part—a young urban hip-
ster with the standard-issue bou-
tique eyeglasses and pierced
nostril—but she might as well have
phoned in her lines. This last assess-
ment is true of most of the other
actors as well, especially Anne Ar-
cher, who plays Shaw's boss with all
the animation of a sack of hammers
and reels off the worst sort of anti-
Chinese bigotry straight from her
cue cards.
Mistake #3: subjecting viewers
to sheer brain overload. Forget about
trying to keep track of all the dou-
ble-crosses, convoluted plot twists,
and gadgets that magically appear
out of nowhere just when Shaw needs
them. The fact that director Chris-
tian Duguay lets the film plod on

for at least 20 minutes longer than
it should doesn't help much either.
Mistake #4, probably the worst
of the bunch: stealing every page
from Quentin Tarantino's playbook.
Whenever the plot starts to drag
(which is about every five minutes
or so), somebody invariably gets
beaten up, cut up, blown up, or
subjected to a quick lobotomy
administered by high-velocity bullets.
Look closely and you can almost see
the words "cannon fodder" stenciled
in big block letters on the victims'
foreheads.
General Sun Tzu would spin in
his grave if he knew that the title of
his masterwork had been slapped
onto an incoherent mess like this. If
you're going to spring for "The Art
of War," make sure you get the pa-
perback version. You might as well
get some bit of value out of your
eight bucks.

It's a bird...
It's a plane...



It's
Sharky!

JOIN THE
'NIQUE!
TUESDAYS.
7 P.M.
ROOM 137.
FLAG BUILDING

Knock on the door of Apartment 26

By Marcus Kendall
Yay, it's another new guy!

Artist: Apartment 26
Album: *Hallucinating*
Genre: Rock/Techno
Label: Hollywood Records
Tracks: 14
Length: 49:56
Rating: ★★★★★

As many Tech students have learned during the past few years, the key to success is integration. This time, however, I'm not talking about the confusion of sitting in front of a math problem with that dumbfounded look on your face. Let me be more clear—musical integration. Musical genres seemed to start homogenizing a few years ago with Korn, Limp Biskit, and the Red Hot Chili Peppers leading the way. The next stop in this progression seems to be the marriage of rock and techno. Of course, this blend has been around for a while but it has yet to become mainstream listening. One band that could break this

boundary is Apartment 26. This group of five British rockers has been quietly building a name for themselves while playing on the Ozzfest and Warped tours this summer. Their first CD, *Hallucinating*, caught my attention immediately. It's a style that sounds familiar and yet still carves a niche for itself. At times while I'm listening, I can't decide if I should be in the moshpit or at a rave. This interesting blend of sound isn't anything new. If you've jammed to Powerman 5000, Static X, or Gravity Kills then you will recognize the up-tempo beat and the in-your-face sound. The key to Apartment 26, however, is the integration of techno, industrial and metal, which definitely sets it apart from the crowd. Combine this with amazing control over the layered sound makes for a listening treat. Not bad for a debut CD. The purely rock songs are good compared with Sevendust or Static X but aren't groundbreaking; they reek of angry-teen rebellion a-gogo. The rest of the tracks sound like

what you'd get if Marilyn Manson met Fatboy Slim in the studio and decided to make an album for kicks and giggles. The first song of this 14-track album, "Backwards," immediately jumps into a techno beat and moves into explosive hard rock. The song is surprisingly catchy and melodic, like many of the tracks on the album. The last track on the album, "Death," has a Stabbing Westward catchiness to it that leaves me to believe that it will be the first to hit the airwaves. My personal favorite song is "The Fear." The industrial/techno sound draws you in with an amazing techno hook and jumps into an fast industrial sound that will make you wonder what the limit is for these freshmen rockers. I encourage you to be a part of Apartment 26's rise up the charts. This CD is a good investment if you are a fan of any of the above-mentioned bands or musical styles. Even if you don't make it a part of your collection, you'll be able to turn on the radio and find these guys jamming in the near future.



By Dean Karr / HOLLYWOOD RECORDS

Jon Greasley, Louis Cruden, enegmatic Biff, and A.C. Huckvale are the four members of the band Apartment 26.

Ink stamps for your collection...

COTTON CLUB (152 Luckie St.)
(404) 874-1993
9/8—Bend, Minus, Steep
Web site: www.consopro.com/cottonclub.htm

DARK HORSE TAVERN (816 N. Highland Ave.)
(404) 873-3607
9/1—Cool for August, Motherload, Humanology
9/2—Elephant, 5 Star Drive, Dreadnot
9/6—Appleseed, Smugface, Cold
9/7—Seamless, Vessels of Sin, Falling Up
9/8—Persona, Brighter Shade, Tim Acres Band

ECHO LOUNGE (551 Flat Shoals Ave.)
(404) 681-3600
9/1—Steep, Morning Glory, Monochrome
9/2—pH Balance, Jeremy Salas and the Associates, Minaminagoodsong
9/6—Jon Byrd, Rob Mallard, Kenny Howes, Lyle Milton, Deke Dean, Blake Rainey, Cynthia Osborne, John Dunn
9/7—Trans Am, Neil Hamburger, Laddio Balacko
9/8—Jets to Brazil, Shiner
Web site: www.echostatic.com/echolounge

EDDIE'S ATTIC (515-B N. McDonough St.)
(404) 377-4976
9/1 and 9/2—Eric Taylor, David Olney, Richard Bicknell, Denise Franke
9/3—Kristen Hall, Uncle Mark Reynolds, Weaklazyliar, Michele Martin, Alyssa Barnett
9/5—Rich Healy, Marlin Brackett, Barbara Brantley
9/6—Dave Potts, Karen Reynolds, Steven Jackson, Rob Seals, Jeffery Thompson
9/7—Ruby Mango, Joyce & Jacque
9/8—Vigilantes of Love, Claire Holley
Web site: www.eddiesattic.com

MASQUERADE (695 North Ave.)
(404) 577-2007
9/1—Mr. Natural
9/2—P.M. Dawn, Scott Henry, Terry Mullan, DJ Sandy

9/3—Social Infestation, Puaka Baklava, Room 13, Downfall
9/4—Face to Face, Saves the Day, A New Found Glory, Alkaline Trio
9/7—Samiam, Leatherface, Pezz
9/8—Mr. Natural
Web site: www.masq.com

ROXY (3110 Roswell Rd.)
(404) 233-7699
9/8—Marvelous 3, Tsar, SR-71
Web site: www.consopro.com/roxy.htm

SMITH'S OLDE BAR (1582 Piedmont Ave.)
(404) 875-1522
9/1—Bloodkin
9/2—Big Ass Truck, Skydog Gypsy
9/3—Col. Bruce Hampton (Ret.) and the Code Talkers
9/4—Rusty Water, Soundtrack Mind, Midnight Caravan
9/6—David Ryan Harris, John Mayer
9/7—Doria Roberts, Wayne
9/8—Park Bench Blues Band, Drifting Through
Web site: smithsoldebar.citysearch.com

STAR BAR (437 Moreland Ave.)
(404) 681-9018
9/1—Young Antiques, Grumpy
9/2—Pardner, Sixer
9/6—Smithwick Machine, Dropsonic, Telepathics
9/7—Greg Conners and the Curb, Adam Leland, Pidgeon
9/8—Stevie T.
Web site: www.cloun.com/starbar.html

TABERNACLE (152 Luckie St.)
(404) 659-9022
9/8—El Gran Combo de Puerto Rico
Web site: www.tabernaclemusic.com

VARIETY PLAYHOUSE (1099 Euclid Ave.)
(404) 521-1786
9/7—Battlefield Band
9/8—Johnny Winter, King Johnson
Web site: www.variety-playhouse.com

Check out the Tourdates Web site (www.tourdates.com) to see where your favorite bands will be appearing next.

Samiam climbs back on the punk rock train with *Astray*

By Jonathan Purvis
Album info, anyone?

Artist: Samiam
Album: *Astray*
Genre: Punk
Label: Hopeless Records
Tracks: 12
Rating: ★★ ★

Samiam is a band who has seen it all. In their more than 12 years of existence, they have ridden up and down the hills of success. They first reached a pinnacle after the release of their first full length album, *Soar*. They toured the US repeatedly and, after two more releases, were signed to a major label, Atlantic. Their major label debut, *Clumsy*, sold well. However, Samiam hit a brick wall with their second album for Atlantic in 1996. *You are Freaking Me Out* was never even released by Atlantic. After two years of court battles to buy back the rights to their own music, Samiam released the album on an independent label.

Now, Samiam has recorded its first album in more than four years and are ready to get started back up. *Astray*, produced by Tim O’Heir, breaks the Berkeley natives back into the scene. The album definitely shows their punk roots, but it transcends into something else. The vocals of Jason Beebout are very powerful—his voice can instantly go from a quiet but strong melodic tone to a roaring, powerful yell. Beebout is backed by Brogan and Loobkoff on guitars, Johnny Cruz on drums and Sean Kennerly on bass.

The opening track, “Sunshine”, displays how the band transcends the punk genre into something more. It starts off with a melodic guitar riff and Beebout’s quiet vocals and

instantly moves into a heavier chorus. Beebout’s voice lifts up to the demand and his power comes in. “Super Brava” and “Mud Hill” follow later, and both stand out. “Super Brava” questions “what would you decide when ignorance can be such bliss?”

Astray is a worthy album for any collection; Samiam’s previous efforts and loyal fans will help to make it a success.

One track that sticks out in particular is “Curbside”—this track and “Why Do We” are the quietest cuts on the album. “Curbside”

starts with a repetitive but agreeable guitar line. Beebout comes in at the perfect level, and with the perfect voice for the music. The dynamics of his voice throughout the album are impressive. The guitar continues on and Beebout is backed by an un-credited female voice. The song through



Courtesy HOPELESS RECORDS

Samiam is climbing again after problems with their last album. Fans should find *Astray* to be a worthwhile addition to their mainstream punk collection.

and through shows the talent of this band.

Astray is a worthy album for any collection, especially if you like mainstream punk music. The dynamic vocals of Beebout, with the backing of melodic guitars and rhythmic

drums and bass, make Samiam’s new release a record to watch. Their previous efforts and loyal fans will help to make *Astray* a success.

Samiam is playing at the Masquerade on September 7.



By John Halpern / ATLANTIC

Thought Mr. Big had dropped off the face of the earth? Not quite. The 80s band you know and love are back for the new millenium with *Get Over It*.

Don’t ‘Get Over It,’ Mr. Big is back

By Matt Gray
Brings his friends to meetings

Artist: Mr. Big
Album: *Get Over It*
Genre: Rock
Label: Atlanta
Tracks: 11
Length: 45:19
Stars: ★★ ★★

You remember Mr. Big, right? You know, that group from the 1980s that did the song “To Be With You”? Well, even though that was their only hit, Mr. Big never really disappeared. Instead, they just left the country. In fact, they’re still big—

just over in Japan. And now they’ve released a new album, *Get Over It*.

Overall, *Get Over It* is a pretty solid album. Most of the guitar riffs are just as bluesy as they are rock, and from time to time, I swear it sounds like the Black Crowes are backing Eric Martin’s vocals. However, not one song has the 80s feel that you would expect from a group most people haven’t heard from in a decade that used to have hair longer than 90 percent of the women on campus.

Two songs in particular stand out from the rest. “Superfantastic” is at least as good as “To Be With You” was, and “My New Religion”

is right there behind them. Not surprisingly, both are the same almost-acoustic ballad type songs that they were originally known for. Either one could be a hit if they could just get some airtime on the radio. “Superfantastic” was a complete surprise to me. Martin does an outstanding job on the song, and it’s extremely catchy.

There really isn’t a bad song on the CD. “A Rose Alone” is a good song that has such a strong Black Crowes feel that I had to check the liner notes to make sure that Mr. Big wasn’t covering the song. “Hole

See Mr. Big, page 33

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Elastica from page 25

it won't leave you unfulfilled. The lyrics, while quite novel, are almost totally unintelligible because the music overshadows them, so it's great for a party or for background music while you study. But if you expect to understand their lyrics, you will probably find yourself consulting the liner notes or the band's web site.

While Elastica is unmistakably a punk band, they still include one ballad on *Menace*. Amidst the bold riffs of the remainder of the album, "Nothing Stays the Same" stands by itself as the one quiet track. Reminiscent of fellow Brits The Sundays, this song reminds the listener that there's a

deeper side to Elastica. To make this album even more enticing, Elastica covers "Da Da Da," the classic Trio hit made popular by Volkswagen. While it pales in comparison to the original version, Elastica's "Da Da Da" is a strangely perfect way for the band to tie *Menace* together. The unfortunate fact about *Menace* is that it will probably never make top 40 radio in the United States. The songs are so completely defiant of the ordinary that mainstream society would never embrace it. Nonetheless, you should. The album has in-

Elastica's *Menace* has incredibly unique ways of utilizing uncommon instruments.

credibly unique ways of utilizing uncommon instruments, and even though the lyrics are often overpowered by the music, *Menace* will not disappoint. In short, this album is definitely worth a try.

Mr. Big from page 31

In "The Sun" and "How Does It Feel" both combine strong guitar with good vocal harmonies, producing high quality songs. Beyond those, "Electrified," "Static," "Hiding Place," and "Try To Do Without It" all contribute to a strong showing.

I've heard my share of 80s bands trying to make a comeback around the turn of the century, and to be honest, this is about as strong an album as I've heard from a group that hasn't been heard from in a decade. It's always interesting to see what new musical direction a band has taken over the course of time. The band has stayed true to its acoustic, emotional music of yesteryear.

It's even more fun to see what the band looks like after a while...bassist Billy Sheehan looks like a 45-year-old Hanson brother.

Free
(join the Technique)
Pizza.

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Student Services Building,
Room 137.